

The background of the entire page is a repeating pattern of musical staves and notes, rendered in a light tan or beige color. The pattern is dense and covers the entire surface, creating a textured, musical backdrop for the text.

The Gramophone Shop, Inc.

Record Supplement

for

May, 1950

EIGHTEEN EAST FORTY-EIGHTH STREET
NEW YORK 17, N. Y.

ABBREVIATION INDEX

AL	Allegro (USA)	HS	Haydn Society (USA)
AS	L'Anthologie Sonore (France & USA)	INT	International (USA)
BAM	Boîte à Musique (France)	IRCC	International Record Collectors Club (USA)
C	Columbia (USA & Europe)	LON	London (England)
CC	Capitol-Classics	LUM	Lumen (France)
CET	Cetra (Italy)	MC	Musicraft (USA)
CH	Concert Hall (USA)	MER	Mercury (USA)
CMM	Columbia Set (USA)	MW	Hargail (USA)
CMMV	Columbia Vinylite Set (USA)	OL	L'Oiseau Lyre (France)
CMX	Columbia Two-Record Set (USA)	P	Parlophone (England)
CRS	Collector's Record Shop (USA)	PAT	Pathé (France)
CS	Cetra-Soria (USA)	PD	Polydor (Europe)
CT	Capitol-Telefunken (USA)	PER	Period (USA)
D	Decca (USA)	T	Telefunken (Europe)
DG	Deutsche Grammophon (Ger.)	TC	Technicord (USA)
ED	Decca (England)	U	Ultraphon (Czechoslovakia)
ESO	Esoterie (USA)	V	RCA Victor (USA)
FEST	Festival (USA)	VDM	Victor automatic Set (USA)
G	His Master's Voice (Europe)	WDM	Victor 45 RPM record or set (USA)
GRIF	Griffon (USA)	WEST	Westminster (USA)
GSC	Gramophone Shop Celebrities (USA)		

(All other record makes listed are fully spelled out.)

Note: LP following the above abbreviations symbolizes
a microgroove 33-1/3 RPM record or set.

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THE GRAMOPHONE SHOP, Inc.

18 EAST 48th STREET

NEW YORK 17, N. Y.

The Gramophone Shop, Inc.

The World's Best Recorded Music
18 EAST 48TH STREET PLAZA 5-1875

NEW YORK CITY



Dealers in imported and Domestic Recordings, and Accessories.
Editors of THE GRAMOPHONE SHOP ENCYCLOPEDIA OF RECORDED
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Vol. XIII

Record Supplement for May, 1950

No. 5

PRICE REDUCTION ON ENGLISH COLUMBIA RECORDS

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Bach (J. C.): Concerto in A major for Harpsichord and Orchestra. Li Stadelmann (harpsichord) & Berlin State Opera Orchestra conducted by Helmut Wirth. Three 12" automatic imports (5 sides) in album set DG-DGS26, \$8.93.

Although several of Johann Christian Bach's concertos for harpsichord and orchestra are listed in the Gramophone Shop Encyclopedia, this seems to be the only one which is currently available as an import at the present time. This delightful work in three movements, Allegro, Andante and Allegro, foreshadows many of the concertos of the middle and late eighteenth century by its grace and style. The recording is about ten years old, but is still a model of clarity. Mme. Stadelmann is a very accomplished soloist and she receives excellent support from the accompanying orchestra.

It might be added that the album cover is completely mistaken by referring to the soloist as "Ludwig" and the conductor as "Walter Gmeindl". Also the use of "Cembalo" is understandable in German, but why use it in English when "harpsichord" is the familiar word?

Bach (J. C.): Sinfonia in D major, Op. 18, No. 4 (3 sides) & **Handel: Water Music — Allegro deciso** (1 side). Berlin Chamber Orchestra conducted by Hans von Benda. Two 12" imports in album set DG-DGS28, \$6.30.

An unfamiliar Sinfonia of the "London" Bach, presented in an excellent recording by the Berlin Chamber Orchestra, is another in the fine series of early eighteenth century symphonies presented by Deutsche Grammophon. Others include works by Cannabich, Stamitz, Leopold Mozart, Wagenseil, etc.

The Handel selection on the last side, labelled "Allegro — Alla Hornpipe" from "Concerto for Orchestra No. 24", turns out to be the familiar movement from the "Water Music". It might be added here that this selection is also available on a single record, DG-68206, \$2.62, with an unfamiliar selection from the "Water Music".

Bach (J. S.): Partita No. 1 in B flat major. Kathleen Long (piano). Two 12" automatic imports in album set LON-LA153, \$5.25.

Kathleen Long needs no introduction to American audiences on either records or in performance. Suffice to say, the present Partita is played with her usual impeccable style and clean technique. The recording is a model of piano reproduction.

Bach: Concerto No. 1 in A minor for Violin and Orchestra; Vivaldi: Concerto Grosso in A minor, Op. 3, No. 6. Joseph Bernstein (violin) & Concert Hall String Ensemble. **Vivaldi: Sonata in A minor, Op. 2, No. 2, for Violin and Figured Bass.** Joseph Bernstein (violin) & Robert Starer (piano). 12" LP record, CHLP-CHC40, \$4.85.

The familiar Bach violin concerto fares well at the hands of Mr. Bernstein in this technically satisfactory recording. On the reverse side, he presents an unfamiliar Vivaldi Concerto Grosso (once available in an arrangement for violin, string quartet and organ, by Natchez) and the comparatively familiar Vivaldi Sonata which has been arranged for Violin and Piano by Adolf Busch. Although the label does not specify, it is presumed that the

violinist uses either the Busch or the Ferdinand David transcription. The individual movements are marked *Preludio — Capriccio; Corrente; Adagio — Giga*. In any event, it is the only version currently available.

All of the works presented on this record are first LP recordings and only one, the Bach concerto, is currently available on 78 RPM. Both recording and performance are satisfactory.

Bach: Die Kunst der Fuge (transcribed for orchestra by Roger Vuataz). Radio Orchestra of Bernmünster conducted by Hermann Scherchen. Three 12" LP records in album set LONLP-LLPA2, \$18.85.

It is with regret that this set must be rather unfavorably compared with the existing orchestral transcription by Hermann Diener and his Collegium Musicum (G-EH1007/16, \$15.70) which appeared just over ten years ago. The earlier performance is restrained and yet not lacking in animation. The LP version is very romantic in conception and the performance even more so. The voices in the simple fugues are usually very clear and the instrumental playing is first-rate, but there are many tempo retards and in some instances, rather muddy orchestration. The recording is generally bright and spacious. However, returning to the older performance, it must be said that the recording is still satisfactory by present day standards and the reading is still one of the finest Bach performances available. The new prices on HMV are a distinct advantage in respect to the older set, which is available in manual sequence only. The newer set has the advantage of LP and excellent recording, but the purist will undoubtedly prefer the earlier set.

Bach: Motet No. 1, Singet dem Herrn (Peters No. 6). Choir of the Berlin State Academy conducted by Kurt Thomas (4 sides) & *Cantata No. 50 — No. 1, Nun ist das Heil und die Kraft & Cantata No. 104, No. 1, Du Hirte Israel, höre*. Berlin Philharmonic Choir and Orchestra conducted by Carl Schuricht (1 side each) (all sung in German). Three 12" records in album set CT-ECL8077, \$5.24. (Also 10" LP record, CTLP-L8077, \$3.85.

Three noteworthy items drawn from the vast Telefunken catalogue appear this month in an album and on a 10" LP. The motet "Singet dem Herrn" was available some time ago in a rather unsatisfactory performance on Lumen, sung in French. However, that rendition is easily replaced by the present reading, which is by all odds, one of the best available motet recordings today. Although the recording is not of the latest vintage, it is more than satisfactory. Each of the voices may be followed without difficulty. It might be noted that the work is sung a cappella.

The cantata movements are the only available recordings of these works. Only the first movement from the Cantata No. 50 has been preserved. It is a large dramatic double chorus which is most impressive. The other work is also very beautiful. The recording is several years old, but still retains its brilliance and power, especially in the LP version.

Bach: Sonata No. 1 in G minor, for Unaccompanied Violin. Tossy Spivakovsky (violin solo). Two 12" records in album set CMX-328, \$3.50. (Also 10" LP record, CLP-ML2089, \$3.85, with Beethoven: Sonata No. 8 in G major, Op. 30, No. 3, for Violin and Piano.)

Tossy Spivakovsky has chosen works by Bach and Beethoven for his Columbia record debut. The possessor of an amazing technique and brilliant tone, Mr. Spivakovsky is among the first rank violinists of the day, concertizing throughout Europe, Australia and the United States. Although he has specialized as an interpreter of Bartok (he gave the world premiere of the Violin Concerto and has recorded the Violin Sonata No. 2-CHLP-CHC 39, \$4.85), it is perhaps as an interpreter of the classic repertory he is most widely known throughout this country. The Bach sonata is played with great technical assurance and tonal beauty throughout. The recording is well balanced and clean.

On the reverse side of the LP record, Mr. Spivakovsky is joined by Robert Cornman, pianist, in a performance of Beethoven's spirited Sonata No. 8 in G major. Here again the violinist displays his sympathy for the standard repertory. There are quite a few recordings available of this particular sonata, but the present performance should rank high among one's choice, by virtue of its superior recording and excellent performance. The shellac pressings have not been announced as we go to press.

Bach: Sonata No. 4 in D minor for Unaccompanied Violin — Chaconne only (arr. Busoni). Arturo Benedetti Michelangeli (piano). Two 12" manual imports, G-DB221005/6, \$3.70.

The piano has always been one of the most difficult instruments to record in a completely satisfactory and lifelike manner. It is safe to say that few if any recordings of piano tone can equal the present release. Here is a magnificent performance superbly recorded. The Busoni transcription is really an interpretation of the Chaconne into the terms of the virtuoso piano technique of the nineteenth century. As such, it is remarkable, since Busoni makes no attempt at preserving the contours, dynamics or color of the original solo violin. It is virtually a new work, conceived in terms of the piano keyboard. The tonal variety and rhythmic control of the pianist is remarkable, easily surpassing existing versions by Erik Then-Bergh, Egon Petri and Ernst Victor Wolff.

Technically, the recording is even more satisfactory than this pianist's recent recording of the Brahms-Paganini Variations (G-DB6909/10, \$3.70) reviewed in the October '49 Supplement.

Bartok: Sonata for Unaccompanied Violin (Edited by Menuhin). Yehudi Menuhin (violin). Three 12" records in album set VDM-1350, \$4.75. (Also VWDM-1350, \$3.51).

A domestic issue of the next to the last work Bartok completed, which was reviewed from the imported pressings in the July '49 Record Supplement.

Bartok: Divertimento for Strings; Gesualdo: Dulcissima mia vita (arr. Serly); Scarlatti: "Sonata" in G minor ("The Cat's Fugue") (arr. Kramer). String Orchestra conducted by Tibor Serly. 12" LP record, BARTOKLP-BRS005, \$4.85.

Bartok's Divertimento for Strings dates from 1939. Composed within the short space of two weeks from August 2nd to the 17th, the work was written for and first performed by the Basle Chamber Orchestra. It is light and melodious and should have immediate and wide appeal. Although written for string orchestra, throughout the three movements there are solo passages for viola, cello and solo string quartet. This is but another work in the rapidly growing discography of Bartok's music.

The recording of the strings is very realistic, and the acoustics of the recording studio are excellent for a work with a concertante string quartet, for there is enough resonance to provide contrast between the orchestra and the solo instruments.

As a filler, Mr. Serly plays two transcriptions, a lovely madrigal by Carlo Gesualdo and the strange "Cat's Fugue" of Domenico Scarlatti.

It might be added that Mr. Serly is particularly suited to conduct the Divertimento, because he has been associated with the composer for several years, and when Bartok died a few years ago, Mr. Serly completed the orchestration of the Third Piano Concerto and reconstructed and orchestrated the Viola Concerto.

Bartok: 44 Duets for Two Violins. Victor Aitay and Michael Kuttner (violins). Two 12" automatic LP records in set PERLP-506, \$11.90.

It is inconceivable that one of the larger commercial recording companies would undertake such a venture as recording 44 duets for two violins, even though they are by one of the great composers of our time. It is therefore left to one of the smaller studios to put this work in recorded form. Actually the Duets are not as imposing as they sound. Each is a short piece, a miniature, which bears a descriptive title, actually, they are sketches, somewhat similar to the "Mikrokosmos" pieces. Composed in 1931, they are filled with the feeling of the musical folk material which Bartok had been collecting for many years. The cover of the records contains the titles of all 44 Duets and their numbers, for they are not played in numerical order. There will be some familiar sounding selections among these duets, for some have been transcribed for piano solo by the composer.

The violinists in the performance are both from Hungary and so have a bond with the composer. In addition, they are both excellent instrumentalists and have received fine recording. All in all, this is a most exceptional release.

Bartok: Piano Works. Bela Bartok (piano). 12" LP record, CONLP-CLP1001, \$4.85.

Contents: Petite Suite (1931) (Slow Melody, E Walachian Dance, Whirling Dance, Quasi Pizzicato, Ukranian Song, Bagpipe Players); Preludio all' Ungarese; Rondo No. 1 (1916); Bagatelle No. 2 (1908); Improvisations (1906) (Nos. 1, 2, 6, 7,

8); Three Hungarian Folk Tunes (1914/18); Mikrokosmos — Chord & Trill Study) (arr. two pianos) (with Ditta Pasztory); New Hungarian Folk Song; Chromatic Invention.

These rather ancient recordings were originally released by Continental on four 12" records in set CON-102, and were originally reviewed in the July 1943 Supplement. Although it would be pleasant to applaud the release of any works by this great pianist-composer, it is only fair to repeat what was said in the earlier review — "The recording and surfaces are not up to the best contemporary standards." The transfer to LP is hardly an improvement over the original. It might be added that the "Petite Suite" is a piano arrangement of six of the "44 Duets for Two Violins" reviewed above.

Beethoven: Concerto No. 4 in G major, Op. 58, for Piano and Orchestra. Artur Rubinstein (piano) & Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. Four 12" records in album set VDM-1345, \$6.00. (Also VWDM-1345, \$4.51).

A domestic pressing of the set very favorably reviewed from imported pressings in the January '50 Supplement.

Beethoven: Egmont, Op. 84 — Incidental Music. Soloists & Württemberg State Orchestra conducted by Ferdinand Leitner. Four 12" manual imports in album set DG-DGS32, \$11.55.

Contents: Overture (2 sides); No. 1, Klärchens Lied: Die Trommel gerührt & No. 4, Klärchens Lied: Freudvoll und Leidvoll (Both sung by Lore Wissmann, soprano) (1/2 side each); No. 7, Klärchens Tod (1 side); No. 3, Entr'acte II (1 side); No. 5, Entr'acte III (1 side); No. 8, Melodram und Traummusik (Egmont: Paul Hartmann) (1 side); No. 9, Monolog und Siegesinfonie (Egmont: Paul Hartmann) (1 side).

Last spring, to commemorate the 200th anniversary of the birth of Goethe, Deutsche Grammophon recorded scenes from the incidental music Beethoven wrote for a production in 1810 of the poet's drama "Egmont". The set is now available in this country. Although it is not pressed in automatic sequence, the album is a must for all Beethoven collectors. Most of the music has been recorded before, but only the Overture, Klärchens Tod and Entr'acte II are currently available.

The recording is among the finest of the post-war releases, and should have a wide appeal. The speaking sections are particularly interesting, since they contain Beethoven's background music. It might be added that the soprano soloist has a very fine voice, ideally suited for Klärchen's difficult music.

Beethoven: Symphony No. 1 in C major, Op. 21 & Symphony No. 8 in F major, Op. 93. Amsterdam Concertgebouw Orchestra conducted by Willem Mengelberg. 12" LP record, CTLP-P8079, \$4.85.

A successful transfer to LP of two standard symphonies conducted by the famous Dutch conductor. As we go to press, the standard pressings have not been announced.

Beethoven: Symphony No. 5 in C minor, Op. 67. Philharmonic-Symphony Orchestra of New York conducted by Bruno Walter. Four 12" records in album set CMM-912, \$6.00. (Also 12" LP record CLP-LM4297, \$4.85).

Among the standard readings of the Beethoven Fifth Symphony, Bruno Walter's version has been considered one of the most satisfactory performances. It is interesting to note that Columbia has seen fit to rerecord the work. Technically, the newer recording is far superior to the older version, and the performances are remarkably similar. Both versions are also available on LP, with the newer performance holding a distinct advantage.

Beethoven: Symphony No. 3 in E flat major, Op. 55 ("Eroica"). NBC Symphony Orchestra conducted by Arturo Toscanini. Six 12" records in album set VDM-1375, \$8.50. (Also 12" LP record VLP-LM1042, \$5.45) (Also VWDM-1375, \$6.51).

Toscanini's recording of the "Eroica" has always been one of the great disappointments because of the poor acoustics of the studio and also the barking of the audience, for it was made at an actual performance. Now we have a new and technically superior recording which was made in Carnegie Hall. The reading is still one of the most satisfactory and in general, the newer performance is even more impressive than the older one.

The LP version is even more impressive than the standard pressings because the uninterrupted sweep of the first two movements without side breaks gives the listener an idea of the architecture of the work which is not readily apparent. Toscanini's drive and energy are seldom shown off to better advantage than in this music.

Beethoven: Quartet No. 10 in E flat major, Op. 74 ("Harp"). Winterthur String Quartet. 12" LP record, CHLP-CHC42, \$4.85.

Of all the Beethoven Quartets, this seems to be one of the most neglected by recording companies. There has been a recording of the work by the Budapest Quartet (VDM-467, \$6.00) which has been considered standard for several years. Now we have a new and technically superior version recorded in Switzerland. The members of the quartet, Peter Rybar and Clemens Dahinden, violins, Heinz Wigand, viola, and Antonia Tusa, cello, are also members of the Winterthur Symphony Orchestra as well as being widely known on the continent as solo instrumentalists. They give a satisfactory reading of this Beethoven quartet which has been recorded with fidelity and accuracy.

Beethoven: Sonatas No. 1 in F minor, Op. 2, No. 1 & No. 9 in E major, Op. 14, No. 1. Adolph Baller (piano). 10" LP record, ALLP-AL43, \$3.85.

Two comparatively unfamiliar sonatas of Beethoven make their appearance on this record. At the present time there is no recording of the E major sonata, since the Schnabel performance has been discontinued and the Kempff version is not available as an import. Schnabel's version of the F minor sonata, contained in Vol. 7 of the Society Series, is the only recording listed at the present time. As a result, there is a need for this recording. Mr. Baller is familiar to record collectors as

a member of the Alma Trio and also as Yehudi Menuhin's accompanist for several years. As far as can be traced, this is his first solo recording. It is quite successful, for he has the technique and style for these works. The recording is adequate.

Bloch: Schelomo — Hebraic Rhapsody for 'Cello and Orchestra. Zara Nelsova ('cello) with London Philharmonic Orchestra conducted by Ernest Bloch. 10" LP record, LONLP-LPS138, \$4.95.

Ernest Bloch's rhapsody for 'cello solo with large orchestra, composed in Switzerland in January and February in 1916, has achieved great popularity by virtue of the rich and colorful orchestration and the brilliant 'cello solo. The present performance, with the composer conducting, may be considered authentic. The recording is sumptuous and spacious. Zara Nelsova, a newcomer to recording studios, possesses a big, full tone which is ideal for this colorful music.

Boccherini: Quartet in D minor, Op. 10, No. 2 & Quartet in G minor, Op. 33, No. 5. Guilet String Quartet. 12" LP record, CHLP-CHC43, \$4.85.

The Guilet ensemble performs two Boccherini Quartets on this interesting record. Technically, the recording is up to the high standards set by Concert Hall. Neither work is currently available. The D minor Quartet is a first recording and the G minor work, once performed by the Roth Quartet, has been out of print for several years, so there is a vacancy in the catalogues for these charming works.

Brahms: Sonatas No. 1 in F minor, Op. 120, No. 1 & No. 2 in E flat major, Op. 120, No. 2, for Clarinet and Piano. Reginald Kell (clarinet) & Mieczyslaw Horszowski (piano). 12" LP record, MER-MG10016, \$4.85.

When Reginald Kell arrived in this country to take up permanent residence early in 1949 he was approached to make these recordings. We are indeed fortunate that both he and Mr. Horszowski agreed, especially since these works fit on one LP record. Mr. Kell is generally considered to be one of the finest living clarinetists, and these recordings give further proof of the truth of the statement. The balance between the instruments is ideal and the recording is most lifelike.

Brahms: Symphony No. 2 in D major, Op. 73. Amsterdam Concertgebouw Orchestra conducted by Willem Mengelberg. Five 12" records in album set CT-EEL8070, \$7.86. (Also 12" LP record, CTLP-P8070, \$4.85).

A highly personal reading of Brahms' Second Symphony by the great Dutch conductor has been made available by Capitol. The spacious recording is technically very satisfactory. This makes the third Brahms symphony which Mengelberg has recorded (No. 3 is out of print and No. 4 is not available at present). Many people will take issue with some of the tempi in this performance, but no one can deny that the conductor makes the score live as few others can.

Brahms: Quartet No. 3 in B flat major, Op. 67. Busch Quartet. Five 12" manual imports (9 sides), C-LX1262/5 & LXS1266 (automatic: LX 8705/8 & LXS8709), \$8.97.

Brahms composed this quartet in 1876, shortly after he completed the C minor piano quartet, Op. 60. It is far less serious than that tragically moody chamber work. Professor Tovey described the present work as a "Haydnesque comedy" so light was the mood. The Busch Quartet gives a distinguished reading of this work which is technically more satisfactory than the existing version by the Guilet Quartet (Vox-204, \$6.00). It seems unaccountable that this work has not existed in domestic catalogues for several years until the Vox recording was made about two years ago. The English Columbia recording is easily more realistic and therefore more satisfactory.

Chopin: Mazurkas, Vol. 2. Maryla Jonas (piano). Three 12" records in album set CMM-897, \$4.75. (Also 10" LP record, CLP-ML2101, \$3.85).

Contents: Mazurkas Nos. 9 in C major, Op. 7, No. 5; No. 11 in E minor, Op. 17, No. 2; No. 12 in A flat major, Op. 17, No. 3; No. 13 in A minor, Op. 17, No. 4; No. 14 in G minor, Op. 24, No. 1; No. 22 in G sharp minor, Op. 33, No. 1; No. 36 in A minor, Op. 59, No. 1; No. 41 in C sharp minor, Op. 63, No. 3; No. 45 in A minor, Op. 67, No. 4.

This collection of Mazurkas is a companion volume to CMM-810, fairly favorably reviewed in the March '49 Supplement. The recording in the present set is perhaps a bit more successful, although there is still a bit of a clang to the piano tone. Miss Jonas seems to be more at home in the quieter dances, where she does not have to force her tone, which has a tendency to be slightly hard and brittle.

Coates: Selections. London Philharmonic, London Symphony and Light Symphony Orchestras conducted by Eric Coates. 12" LP record, CLP-ML4274, \$4.85.

Contents: Knightsbridge March (from "London Suite"); Cinderella (A Fantasy); London Calling March; Television March; Dancing Nights Valse; The Three Bears Suite; London Bridge March; Footlights (Concert Waltz).

Several miscellaneous recordings by Eric Coates have been gathered together to make this interesting LP record. The transfer to LP has been most successfully accomplished.

Debussy: Petite Suite (arr. orch. Büsser). L'Orchestre de la Société des Concerts du Conservatoire de Paris conducted by Ernest Ansermet. Two 12" automatic imports in album set LON-LAI60, \$5.25.

A reissue of the set originally very favorably reviewed in the June 1949 Supplement from the English Decca pressings (now unobtainable).

Grieg: Concerto in A minor, Op. 16, for Piano and Orchestra. Artur Rubinstein (piano) & RCA Victor Symphony Orchestra conducted by Antal Dorati. Three 12" records in album set VDM-1343, \$4.75. (Also VVDM-1343, \$3.51) (Also 12" LP record, VLP-LM1018, \$5.45, with Liszt: Concerto No. 1 in E flat major).

Artur Rubinstein's performance of the Grieg Concerto with the Philadelphia Orchestra conducted by Eugene Ormandy has been considered standard for some years. Apparently the masters could not be processed for the new speeds, so he rerecorded the concerto, this time with the Victor Symphony Orchestra. Again we have a brilliant rendition of this popular display piece which has been stunningly recorded. The LP version is coupled with the Liszt E flat major Concerto, with Antal Dorati conducting the Dallas Symphony Orchestra.

Grieg: Peer Gynt — Suites No. 1, Op. 46 & No. 2, Op. 55. London Philharmonic Orchestra conducted by Basil Cameron. 12" LP record, LONLP-LLP153, \$5.95.

Contents: Suite No. 1: Morning, Ase's Death, Anitra's Dance, In the Hall of the Mountain King; Suite No. 2: Ingrid's Lament, Arabian Dance, The Return of Peer Gynt, Solveig's Song.

Excellent performances of two familiar Grieg suites coupled on one LP record. The recording, apparently made in Kingsway Hall, London, is spacious and resonant. Each suite takes up one side.

Haydn: Divertimento No. 6 in D major & Divertimento No. 82 in C major, for Baryton, Viola and 'Cello. David Schulman (trombone), Maxine Johnson (viola), Bernard Greenhouse ('cello). 10" LP record, PARADOXLP-PL10002, \$3.85.

The "baryton" is an obsolete stringed instrument also known as the "viola bastarda" or "viola di bordone". It has six bowed strings plus seven to forty thin metal strings stretched beneath the keyboard. These vibrate in sympathy with the gut strings or could be plucked by the player's left hand.

Haydn wrote some 125 trios for this instrument, primarily because his patron, Prince Esterhazy was a performer on the baryton. In modern times these works have been performed by violin, viola and 'cello, but they have to be completely rewritten. If the original distribution of parts is to be maintained, one can substitute a wind or brass instrument of similar range, such as a French horn, bassoon or trombone, as in the present case.

As there is very little trombone music in the recorded repertory, this record is particularly welcome. The music is completely charming and the performance is excellent. The recording is technically satisfactory.

Haydn: Quartet in F major, Op. 74, No. 2 & Mozart: Quartet No. 15 in D minor, K. 421. Baroque String Quartet. 12" LP record, PERLP-SPLP503, \$5.95.

The members of the Baroque Quartet are Joseph Rabushka and Mark Gottlieb (violins), Irving Manning (viola), Richard Kays ('cello).

First LP recordings of two familiar quartets by Haydn and Mozart are offered by this new company. The performances are excellent, but will hardly erase the memory of the Pro Arte version of the Haydn selection or the Budapest version of the Mozart work. However, the advantages of LP have to be taken into consideration. The recording is realistic.

Haydn: Quartets in D minor, Op. 76, No. 2 ("Quintet") & C major, Op. 76, No. 3 ("Emperor"). Galimir Quartet. 12" LP record, PERLP-SPLP 504, \$5.95.

Again we have two familiar works receiving their first recording on LP. The Galimir Quartet, which made many fine recordings before the war has been revived, but with changes in personnel. Last month we had a recording of the Borodin Quartet No. 2 from this group. Now these chamber players present two works from Haydn's Op. 76. It is interesting to note that the two works follow each other in the same opus. The string tone is reproduced with accuracy and fidelity in the recording.

Haydn: Symphony No. 53 in D major ("Imperial"). Symphony Orchestra conducted by Leopold Stokowski. Two 12" records in album set VDM-1352, \$3.50. (Also VWDM-1352, \$2.31).

An unfamiliar Haydn symphony is played by Leopold Stokowski and his Symphony Orchestra. During the war a recording of this work was released in France. Although the labels did not specify, it was conducted by Edvard Fendler, who had traced sections of the score in various European libraries. Apparently that set is not obtainable at present. However, we are fortunate in having a new recording of this charming work, which was composed in 1773 to commemorate a visit of Maria Theresa to the court of Esterházy. The new recording is crystal clear and the orchestra plays with finesse and delicacy. As far as we can trace, this is the first symphony of Haydn that Mr. Stokowski has recorded. More would be welcomed if played with such feeling.

Haydn: Symphony No. 77 in B flat major & Symphony No. 78 in C minor. Concert Hall Symphony Orchestra conducted by Henry Swoboda. 12" LP record, CHLP-CHC30, \$4.85.

Again we have two previously unrecorded Haydn symphonies, this time available only on LP. The recording is spacious and the performances most attractive. These works are seldom if ever performed in public, so we are indeed fortunate in having them available in recorded form. The symphonies on this record were composed some time before 1782, in Haydn's so-called fourth period (1780-1790) and contain many interesting stylistic experiments.

Haydn: Symphony No. 92 in G major ("Oxford"). Cleveland Orchestra conducted by George Szell. Three 12" records in album set CMM-880, \$4.75. (Also 12" LP record, CLP-ML4268, \$4.85, with Symphony No. 101 in D major "Clock", played by Philadelphia Orchestra conducted by Eugene Ormandy).

Haydn: Symphony No. 101 in D major ("Clock") (7 sides) & Gluck: Orfeo ed Euridice — Dance of the Blessed Spirits (1 side). Philadelphia Orchestra conducted by Eugene Ormandy. Four 12" records in album set CMM-894, \$6.00. (Also 12" LP record, CLP-ML4268, \$4.85, with Symphony No. 92 in G major "Oxford", played by Cleveland Orchestra conducted by George Szell.)

Two standard Haydn symphonies appear in new recordings. They are both beautifully recorded and conducted. The Szell performance of the "Oxford" Symphony should become the standard version because of the superior recording. Bruno Walter's performance is excellent, but it must give way to the newer reading. The Ormandy performance of the "Clock" Symphony is bright and graceful and much lighter than one would expect. The orchestral tone is a dream. Both symphonies are contained on one LP record, a distinct bargain.

The shellac pressings of the "Clock" Symphony contain Mr. Ormandy's version of the familiar "Dance of the Blessed Spirits" from Gluck's opera "Orfeo ed Euridice," in which William Kincaid is the flute soloist. Here again is perfection in instrumental playing and recording.

Haydn: Symphony No. 100 in G major ("Military"). Liverpool Philharmonic Orchestra conducted by Hugo Rignold. Three 12" records in album set CMM-890, \$4.75. (Also 12" LP record, CLP-ML4276, \$4.85, with Symphony No. 94 in G major "Surprise", conducted by Sir Malcolm Sargent).

Another Haydn Symphony appears on the lists, this time conducted by Hugo Rignold. The performance is generally fine, but does not erase memories. Bruno Walter's excellent performance, even though the recording is infinitely superior.

The shellac pressings of the Symphony No. 94, the "Surprise" were very enthusiastically received in the December '48 Supplement. It has been transferred to LP very successfully.

Honegger: Trois Poèmes de Claudel. Elsa Scherzmeister (soprano in French) & Kurt Rothenbühler (piano). 12" import, G-DB10085, \$2.62.

Honegger: Saluste du Bartas. Elsa Scherzmeister (soprano in French) & Kurt Rothenbühler (piano). 12" import, G-DB10086, \$2.62.

These records serve to introduce an extraordinarily lovely voice to record collectors. The quality is not unlike a youthful Maggie Teyte, for she has a very pleasing tone quality, excellent production and perfect diction. The songs themselves are very attractive. The individual titles of the "Trois Poèmes" are: Sieste, Le Delphinium and Le Rendezvous. The sections of the "Saluste du Bartas" are: Le Chateau du Bartas, Tout le long de la Baise, Le Départ, La Promenade, Néras en Fête, Duo.

These charming records should have wide appeal, especially since they are sung in such appropriate style.

Hovhanness: Piano Concerto (Lousadzak). Maro Ajemian (piano) & Manhattan Chamber Orchestra conducted by the composer. 3 Chamber Works. Miscellaneous Instrumentalists. 12" LP record, DIALLP-6, \$5.95.

There was a recording of the Alan Hovhanness Piano Concerto No. 1, subtitled "Lousadzak" or "The Coming of Light" which appeared in 1947 but was discontinued shortly thereafter. The work has been rerecorded on an LP record. The String Orchestra imitates several oriental string and percussion instruments such as the kanoon, oud, tar and saz. The sound is quite strange to the casual listener.

The other chamber works contained on this LP record are: "Tzaierk" (Evening Song), played by Anahid Ajemian (violin), Phillip Kaplan (flute), Saul Goodman (tympani) with String Orchestra conducted by the composer; "Achtamar", played by Maro Ajemian (piano solo); "Shatekh", played by Maro and Anahid Ajemian (piano and violin duet).

These shorter works are much lighter in style than the concerto. All have received excellent recording.

Khachaturian: Concerto for Piano and Orchestra.

Oscar Levant (piano) & Philharmonic-Symphony Orchestra of New York conducted by Dimitri Mitropoulos (7 sides) & Rachmaninoff: *Prelude in D minor, Op. 23, No. 3*. Oscar Levant (piano solo) (1 side). Four 12" records in album set CMM-905, \$6.00. (Also 12" LP record, CLP-ML4288, \$4.85).

A super-brilliant rendition of Khachaturian's flashy Piano Concerto has been superbly recorded by Columbia. Mr. Levant is an excellent choice as soloist in this work, for he has a brilliant hard tone and an amazing technique which is very evident in the recording. Mr. Mitropoulos has a wonderful time with the orchestra in this display piece.

On the last side of the shellac set, Mr. Levant gives a comparatively unfamiliar Rachmaninoff *Prelude* which has been successfully recorded.

Kodály: Te Deum (sung in Latin). Soloists, Wiener Chorus & Vienna Symphony Orchestra conducted by Henry Swoboda & *Theatre Overture*. Vienna Symphony Orchestra only. 12" LP record, WESTLP-WL50, \$5.95.

Another enterprising new company turns up with two previously unrecorded works, both by the contemporary Hungarian composer, Zoltán Kodály. The "Te Deum" dates from 1936 and is for soloists, Chorus and Orchestra. In the present performance, the soloists are drawn from the Vienna State Opera Company. They are: Sena Jurinac (soprano), Sieglinde Wagner (contralto), Rudolf Christ (tenor) and Alfred Poell (bass). The soprano is quite outstanding, having been heard in various European countries where the Vienna Opera Company has played since the war. The others are no less distinguished. The recording, apparently made in a large concert hall has plenty of resonance and bite. The record case gives the text, which can be followed without too much difficulty.

On the reverse side, Dr. Swoboda directs the Vienna Symphony Orchestra in a performance of the "Theatre Overture" which was composed for the Budapest production of "Háry János" (1926).

Both works receive excellent recording and the performances are most welcome.

Liebeskind: Symphony No. 1 in A minor, Op. 4. Zurich Radio Orchestra conducted by Hans Haug. Five 12" manual imports, G-FKX501/5, \$10.00.

The First Symphony of Josef Liebeskind (1866-1916) has just been received from Switzerland in a recording by the Zurich Radio Orchestra. This melodiously conservative work is the product of one of the late Romantic period, written by a renowned scholar who was particularly interested in the music of Gluck. The work is in the conventional four movements, marked *Allegro molto*, *Adagio*, *Scherzo (Allegro ma non troppo)* and *Finale (Allegro vivace)*. The set is available in limited quantities at present. Technically, the recording is among the best of the recent Swiss imports.

Mozart: Concerto in C major, K. 314, for Oboe and Orchestra. Evelyn Rothwell (oboe) & Hallé Orchestra conducted by John Barbirolli. Two 12" manual imports, G-C3954/, \$3.14.

The concerto contained on these records turns out to be the familiar Concerto No. 2 for Flute and Orchestra No. 2 in D major. Originally conceived as an Oboe concerto, the work has survived in its version for flute. The Mozart scholar, Bernhard Paumgartner reconstructed the score and published his version in 1948. Miss Rothwell, who is actually Sir John Barbirolli's wife, performs in this recording which is technically attractive. However, there are two cuts, one in each of the first two movements, while a modern cadenza is inserted into the last movement. Surely it is bad practice to do this sort of thing — cut a work, to make it fit on a side, and then add a useless cadenza. In spite of this, the set is a very worthy release, for the music appears in a completely different light from the flute and orchestra version. Miss Rothwell's tone is light and clean and has been reproduced with remarkable fidelity.

Mozart: Divertimento No. 15 in B flat major, K. 287, for Strings and Horns. NBC Symphony Orchestra conducted by Arturo Toscanini. Four 12" records in album set VDM-1355, \$6.00. (Also VWDM-1355, \$4.51) (Also 10" LP record, VLP-LM13, \$4.45).

The movements of this charming Divertimento are marked: *Allegro*, *Andante grazioso*, *Minuetto*, *Adagio*, *Allegro molto*. The second Minuetto, which comes after the Adagio is omitted in this recording, as is Mr. Toscanini's practice in performance. The recording, apparently made in the famous Studio 8H is remarkably clear and free of the harsh quality which has marred so many of the Italian conductor's recordings. The light orchestration makes it possible to hear all the voices with great clarity. Since this contains one of Mozart's most profound adagios, the Toscanini rendition is certain to be in demand. An earlier recording by Joseph Szigeti and a chamber orchestra (CMM-322, \$6.00) is performed in the style of a violin concerto, for the first violin part is quite elaborate. The newer recording is far superior.

Mozart: Mass No. 19 in C minor, K. 427. Soloists, Academie Chorus & Vienna Symphony Orchestra conducted by Meinard von Zallinger. Two 12" LP records in album set HSLP-2006, \$11.90.

The soloists are Rosl Schweiger & Hertha Toeper (sopranos), Hugo Meyer-Welfing (tenor), George London (bass) with Anton Heiler (organist).

The Haydn Society is to be commended for recording the "Great" or "Unfinished" Mass in C minor of Mozart. This gigantic torso is more complete than the "Requiem" Mass but there are still sections which Mozart never completed, or in the case of the "Agnus Dei", never even started. As a result, near the end of the nineteenth century Alois Schmitt and Ernst Lewicki "completed" the Mass, using music from several other religious works of Mozart. It is usually in this form that the work is presented. However, with their usual attention to detail, the members of the Haydn Society have gone back to the sources and reconstructed the work anew. Full details are given in the notes in the album. The performance is generally excellent. The soloists, particularly the two sopranos, could be improved upon, but the scale of the performance really precludes criticism. The recording, technically viewed, is a satisfactory achievement. A large hall was used, for there is plenty of resonance, yet the details are seldom obscured. It is to be hoped that other unrecorded choral masterpieces by Haydn and Mozart will be making their appearance on LP records before too long.

Mozart: Mass No. 17 in C major, K. 317 ("Coronation"). Soloists, Salzburg Festival Chorus & Orchestra conducted by Joseph Messner. 12" LP record, FESTIVALLP-FLP100, \$5.95.

The soloists are Hilde Zadek (soprano), Eleanor Gifford (contralto), Julius Patzak (tenor), Hans Braun (bass).

It seems peculiar that after many years, two recordings of the same Mozart Mass should be released so close together. Last month we had a recording of this particular Mass made by the Haydn Society. Now there comes along another version, made at an actual performance in the Salzburg Cathedral during the Mozart Festival, during the summer of 1949. Technically, the recording is about on a par with the earlier version, while the soloists are generally superior. True, the soprano has a few uneasy moments, but they all seem to have sufficient style to overcome whatever vocal shortcomings which might be present. It might be added that the fact that the record takes two sides of a 12" LP record makes the price a bit higher, but also allows the work to be taken at a slightly slower tempo from the set reviewed last month. As a result, there is less a sense of being hurried in the performance. In any event, there are now two versions from which to choose.

Mozart: Operatic Arias. Peter Anders (tenor in German) & German Opera House Orchestra conducted by Hans Schmidt-Isserstedt. 10" LP record, CT-L8084, \$3.85.

Contents: Die Entführung aus dem Serail — No. 1, Hier soll ich dich denn sehen, No. 4, Constanze, dich wiederzusehen, No. 18, Im Mohrenland gefangen war; Don Giovanni — No. 11, Dalla sua pace, No. 22, Il mio tesoro; Die Zauberflöte — No. 3, Dies Bildnis ist bezaubernd schön.

A group of familiar tenor arias from Mozart's operas are sung by Peter Anders. While none of the recordings is under fourteen years old, the sound is still realistic, and Mr. Anders' voice is attractive throughout. The idea of bringing together on an LP record several arias by one singer and one composer is most commendable. It might be added that the aria from "Die Zauberflöte" and "Constanze" from "Die Entführung" are coupled on the standard speed, CT-8-86009, \$1.31.

Poulenc: Le Bal Masqué. Warren Galjour (baritone in French) & Chamber Orchestra conducted by Edvard Fendler. 10" LP record, ESOLP-ES2000, \$3.85.

A charming chamber work of Francis Poulenc makes its appearance on the label of one of the smaller companies devoting itself to new and modern music. The chamber orchestra contains such musicians as Daniel Guilet (violinist), Seymour Barab ('cellist), Leonard Sharrow (bassoon), Harry Glantz (trumpet), etc. The crystal-clear recording is among the best to come to our attention in a long while. The balance is excellent and the diction of the soloist is a constant joy. The French text of the poems by Max Jacob is included on the record container. The work dates from about 1932 and contains music which reflects the times. The record should have immediate and wide appeal.

Respighi: The Fountains of Rome. Symphony Orchestra of the Augusteo, Rome, conducted by Victor de Sabate. Two 12" records in album set VDM-1337, \$3.50. (Also VWDM-1337, \$2.31).

A domestic release of the records originally favorably reviewed from their imported pressings in the December '47 Supplement.

Schütz: Weihnachts-Historie (Sung in German). Soloists, Cantata Singers and Chamber Orchestra conducted by Arthur Mendel. 12" LP record, REB-3, \$5.95.

The soloists in this fine release are William Hess (tenor), Charlotte Bloecher (soprano) and Paul Matthen (bass).

Heinrich Schütz' "Christmas Story" was performed in the Metropolitan Museum of Art by the Cantata Singers under Arthur Mendel's direction in December of 1948 and repeated in 1949. Shortly after the latter concert, the work was recorded in a hall which approximated the acoustics of Schütz' own Court Chapel in Dresden, a reproduction of which is used on the cover of the record container. The interesting history of the discovery of the manuscript parts in the University of Upsala and the piecing together of the

parts to make the complete score is told in the notes which accompany the record. Mr. Mendel has edited the score which has recently been printed by G. Schirmer. It is this edition which was used for the recording. The complete text and translation is contained with the set. It is all part of a very scholarly performance, excellent recording and good pressing. All in all, an extra-special release of one of the masterpieces of the seventeenth century.

Mr. Hess' voice rings out in the long and difficult recitative passages and the other soloists are equally fine. The small chorus has been well recorded, for the diction is very easily understood. A word should be added about the use of violettas and recorders in the small orchestra which give the performance just the right archaic and yet vital feeling so rarely encountered in works of the past.

Stravinsky: Mass (sung in Latin). Chorus of Men and Boys with Double Wind Quintet conducted by Igor Stravinsky (5 sides) & Russian Church Choruses — Pater Noster & Ave Maria (Sung in Latin). Chorus only (1 side). Three 12" records in album set VDM-1439, \$4.75. (Also VWDM-1349, \$3.51).

Igor Stravinsky's setting of the Roman Catholic Mass for small chorus, oboes, English horn, bassoons, trumpets and trombones was composed between 1944 and 1948. Ernest Ansermet gave the first performance in Milan in October, 1948. Four months later it was conducted by the composer at a recital in Town Hall, New York City.

The balance between the 28 voices used in the recording and the accompanying winds is very good. Stravinsky has gone back to the early Masses of Machaut and some of the Flemish masters of the Renaissance for his inspiration. The Russian Church Choruses on the final side are arrangements by Mr. Stravinsky of traditional melodies. Here again the recording is satisfactory.

Tchaikovsky: Eugene Onegin—"Complete" recording (Sung in Russian). Soloists, Chorus & Orchestra of USSR conducted by A. Sh. Melik-Pashayev. Three 12" automatic LP records in album set PERLP-LP507, \$17.85.

There was a section of this recording issued about three years ago by DISC and was reviewed in the June '47 Supplement. That pressing contained seventeen 12" records, but was considerably abbreviated. Now we have the same recording on three LP records, with the missing sides. The original recording, made in the Soviet Union, contained about 20 12" records, all of which were rerecorded on these three records. Although the sound is not of the greatest fidelity, it is superior to the earlier domestic set. The cast is of varying quality with the bass Mihaïlov and the soprano Antonova being outstanding. The cast of singers is:

Eugene Onegin	P. M. Norzoff (B)
Tatiana	E. D. Kurglikova (S)
Olga	E. I. Antonova (S)
Lenski	I. S. Kozlovsky (T)
Prince-Gremin	M. D. Mihaïlov (Bs)

and others.

It is a fine idea to restore this recording to the catalogue, especially on LP. The complete English translation of the text is given in the album.

A group of excerpts from the complete recording is contained on one single 12" LP record, PERLP-SPLP502, \$5.95. These do not duplicate any of the more familiar arias or ensembles, so may be recommended for those who do not want the complete work, but still would like to have some recordings from Tchaikovsky's operatic masterpiece.

Verdi: Falstaff — Complete recording (Sung in Italian). Soloists, Chorus and Orchestra of Radio Italiana conducted by Mario Rossi. Three 12" automatic LP records in album set CSLP-1207, \$17.85.

There seems to be new interest in Verdi's great opera "Falstaff", since it was recently played on the air by Toscanini, and was in the repertory of the Metropolitan Opera during the 1948/9 season. The present recording has as fine a cast as could be assembled in Italy and the result is most attractive. The conductor has made a few earlier recordings as a pianist and conductor, but few could have foreseen such a superlative performance as is given in these recordings. The cast is as follows:

Falstaff	Giuseppe Taddei (B)
Ford	Saturno Meletti (B)
Alicia Ford	Rosanna Carteri (S)
Nanetta	Lina Pagliughi (S)
Meg Page	Anna Maria Canali (S)
Dame Quickly	Amelia Pini (Ms)
Fenton	Emilio Renzi (T)
Dr. Caius	Gino del Signore (T)
Bardolf	Giuseppe Nessi (T)
Pistol	C. D. Mangas (Bs)

The charm, wit and brilliant orchestral commentary on the text comes through in a remarkable fashion in the recording. All the soloists are in good voice, particularly the Falstaff, who is new to records, as far as can be traced. Most of the others have appeared in recordings from Italy in the past ten years. The most surprising thing about the performance is the spirit of unity, so essential in the ensembles, which appear throughout the opera.

CATALOGUES

We are in a position to supply a limited number of the 1949/50 English Columbia catalogue, which lists records issued up through December, 1949. The price is 50¢ each.

THE GRAMOPHONE

We would like to again call our readers' attention to the English periodical, The Gramophone, edited by Compton Mackenzie and Christopher Stone. We have a very limited supply of a few back issues, June, October and December, 1949, as well as the January, February, March, and April of this year. We are in a position to accept orders for subscriptions at \$4.20 per year, beginning with the January issue, or to supply separate issues at \$.35 apiece.

COLLECTIONS

Mischa Elman Favorites. Mischa Elman (violin) & Wolfgang Rose (piano). Three 10" records in set VDM-1328, price complete with album \$4.00. (Also VWDM-1328, \$3.51)

Contents: Drigo: Serenade; Gossec: Gavotte (from the opera "Rosine"); Drdla: Souvenir; Beethoven: Minuet in G major, Arensky: Serenade in G major, Op. 30, No. 2 (arr. Elman); Cui: Orientale (No. 9 from "Kaleidoscope, Op. 50").

A collection of trifles which have been favorites with Mr. Elman's audiences for many years. Recording is adequate.

The Good Old Songs. Charles Kullman (tenor) with Male Quartet and Charles Touchette (piano). Four 10" records in set CMM-871, price complete with album \$4.99. (Also 10" CLP-ML2090, \$3.85)

Contents: In the Shade of the Old Apple Tree; In the Gloaming; Down by the Old Mill Stream; Moonlight Bay; Love's Old Sweet Song; Let Me Call You Sweetheart; Carry Me Back to Old Virginia; Sweet Adeline; Secrets.

A collection of "old favorites" sung in Mr. Kullman's usual manner.

RECENT LP ISSUES

Note: The following recordings are also currently available at 78 RPM.

Beethoven: Concerto No. 1 in major, Op. 15, for Piano and Orchestra, Ania Dorfmann (piano) & NBC Symphony Orchestra conducted by Arturo Toscanini. 12" LP record, VLP-LM1039, \$5.45.

Beethoven: Consecration of the House Overture, Op. 124 & Schumann: Manfred—Overture, Op. 115. NBC Symphony Orchestra conducted by Arturo Toscanini. 10" LP record, VLP-LM6, \$4.45.

Brahms: Sonata No. 2 in F major, Op. 99, for Cello and Piano. Gregor Piatigorsky ('cello) & Ralph Berkowitz (piano). 10" LP record, CLP-ML 2096, \$3.85.

Corelli: Concerto Grosso in D major, Op. 6, No. 1 & Geminiani: Concerto Grosso in G minor, Op. 3, No. 2. ELAR Orchestra conducted by Carlo Zecchi. 12" LP record, CSLP-50021, \$5.95.

Debussy: Piano Works. Oscar Levant (piano). 12" LP record, CLP-ML2077, \$4.85.

Contents: Reflets dans l'eau; La soirée dans Grenade; La plus que lente — Valse; Serenade for the Doll & The Little Shepherd (from "Children's Corner Suite"); Preludes Book I, No. 10, La Cathédrale engloutie & No. 11, Minstrels; Book II, No. 6, General Lavine — Eccentric; Arabesques Nos. 1 in E major & No. 2 in G major.

Massenet: Scenes Alsaciennes [Orchestral Suite No. 7]. Minneapolis Symphony Orchestra conducted by Dimitri Mitropoulos. 10" LP record, CLP-ML2074, \$3.85.

Mendelssohn: Concerto in E major, Op. 64, for Violin and Orchestra. Alfredo Campoli (violin) & London Philharmonic Orchestra conducted by Eduard van Beinum. 10" LP record, LONLP-LPS90, \$4.95.

Milhaud: Suite Francaise & Ibert: Escales (Ports of Call). Philharmonic-Symphony Orchestra of New York conducted by Artur Rodzinski. 10" LP record, CLP-ML2093, \$3.85.

Rossini: Overtures. NBC Symphony Orchestra conducted by Arturo Toscanini. 12" LP record, VLP-LM1044, \$5.45.

Contents: Overtures to: Il Barbiere di Siviglia, La Gazza Ladra, Cenerentola, Il Signor Bruschino.

Rossini: William Tell — Overture & Waldteufel: The Skaters Waltz. NBC Symphony Orchestra conducted by Arturo Toscanini. 10" LP record, VLP-LM14, \$4.45.

Schubert: Quintet in A major, Op. 114 ("Die Forellen"). Franz Rupp (piano) with members of the Stross Quartet. 12" LP record, CTLP-P8019, \$4.85.

Schubert: Symphony No. 9 in C major ("The Great"). NBC Symphony Orchestra conducted by Arturo Toscanini. 12" LP record, VLP-LM1040, \$5.45.

Schumann: Quintet in E flat major, Op. 44, for Piano and Strings. Rudolf Serkin (piano) & Busch Quartet. 10" LP record, CLP-ML2081, \$3.85.

Stravinsky: Orpheus — Ballet Suite. RCA Victor Orchestra conducted by Igor Stravinsky. 12" LP record, VLP-LM1033, \$5.45.

Note: LP only

Mozart: Sonata No. 17 in D major, K. 576; Fantasia in D minor, K. 397; Variations in F major on "Ein Weib ist das herrlichste Ding", K. 613. Hortense Monath (piano). 12" LP record, ALLP-AL20, \$4.85.

Mozart: Sonata No. 34 in B flat major, K. 378, for Piano & Violin. Glauco d'Attili (piano) & Ruggero Ricci (violin). Sonata No. 10 in C major, K. 330 & Fantasia in D minor, K. 397. Emma Boynet (piano). 10" LP record, VOXLP-VLP6400, \$3.85.

Mozart: Symphony No. 40 in G minor, K. 550. London Philharmonic Orchestra conducted by Erich Kleiber. 10" LP record, LONLP-LPS89, \$4.85.

Scriabin: Sonata No. 5, Op. 53; Sonata No. 10, Op. 70 ("The Black Mass"); Etude in D sharp minor, Op. 8, No. 12; Etude in F sharp major, Op. 42, No. 4; Etude in C sharp minor, Op. 42, No. 5; Poeme in F sharp major, Op. 32, No. 1. Mikhail Sheyne (piano). 12" LP record, ALLP-AL37, \$4.85.

Strauss: Emperor Waltz, Voices of Spring, Village Swallows, Artist's Life, Roses from the South. Berlin Philharmonic Orchestra. Waldteufel: Golden Rain, Always or Never, Magic of Sirens. Prague Philharmonic Orchestra. 12" LP record, MER-MG20002, \$4.85.

RECENT SINGLES — DOMESTIC AND IMPORTED

Adams: The Holy City & Brahe: Bless This House. Jan Peerce (tenor) & RCA Victor Orchestra conducted by Warner Bass. 12" record, V-12-1090, \$1.31. (Also 7" V-49-0838, \$1.00).

Alfano: Don Juan de Manara — Tu vedi in bel ciel & Mascagni: L'Amico Fritz — Ed anche Beppe amo (Recit) & O amore, o bel luce del cor (Aria). Beniamino Gigli (tenor in Italian) & Orchestra conducted by Rainaldo Zamboni. 10" import, G-DA1937, \$1.31.

Bach: Weihnachts-Oratorium — No. 19, Schlafe, mein Liebstes. Marjorie Thomas (contralto in English) & London Symphony Orchestra conducted by Stanford Robinson. 12" import, G-C3935, \$1.57.

Bartók: Romanian Folk Dances (arr. Szekely). Yehudi Menuhin (violin) & Marcel Gazelle (piano). 12" record, V-12-1061, \$1.31. (Also 7" 45 RPM: V-49-0796, \$1.00).

Beethoven: Rondo in G major, Op. 51, No. 2. Denis Matthews (piano). 12" import, C-DX1595, \$1.57.

Beethoven: Fidelio — No. 5, Hat man nicht auch Gold beineben & Weber: Der Freischütz — Hier im ird'schen Jammerthal (Trinklied). Ludwig Weber (bass in German) & Vienna Philharmonic Orchestra conducted by Felix Prohaska. 10" import, C-LB87, \$1.31.

Beethoven: Prometheus — Overture, Allegretto, Finale. Amsterdam Concertgebouw Orchestra conducted by Willem Mengelberg. 12" record, CT-8-86011, \$1.31.

Bigelow: Our Director March & Carter: Boston Commandery March. Boston "Pops" Orchestra conducted by Arthur Fiedler. 12" record, V-12-1094, \$1.31. (Also 7" V-49-0842, \$1.00).

Boito: Mefistofele — Ave Signor & Son lo spirito che nega. Boris Christoff (bass in Italian) & Philharmonia Orchestra conducted by Nicolai Malko. 12" import, G-DB21047, \$1.85.

Buxtehude: Prelude and Fugue in D major. Henrik Glahn (organ of Jaegersborg Church, Jaegersborg, Denmark). 10" import, G-X7219, \$1.05.

Caldara: Sebben, crudele & Marcello: Il mio bel faco (Recit) & Quella fiamma (Aria). Beniamino Gigli (tenor in Italian) with Orchestra conducted by Vito Carnevali. 12" import, G-DB6995, \$1.85.

di Capua: O sole mio & Leoncavallo: Mattinata. Mario Lanza (tenor in Italian) & Orchestra conducted by Ray Sinatra. 12" record, V-12-1106, \$1.31. (Also 7" 45 RPM: V-49-0902, \$1.00).

Chopin: Scherzo: No. 2 in B flat minor, Op. 31 (arr. Rawicz & Landauer). Rawicz & Landauer (duo-pianists). 12" import, C-DX1590, \$1.57.

Chopin: Bolero in C major, Op. 19. Louis Kentner (piano). 12" import, C-DX1640, \$1.57.

Coates: Television March & London Calling March. London Symphony Orchestra conducted by Eric Coates. 10" record, C-17607D, \$1.05. (Also on 12" CLP-ML4274, \$4.85, with other selections by Eric Coates).

Coward: The Astonished Heart — Symphonic Suite from the Noel Coward film. London Symphony Orchestra conducted by Muir Mathieson. 12" import, G-C3953, \$1.57.

Delius: On Hearing the First Cuckoo in Spring. Royal Philharmonic Orchestra conducted by Sir Thomas Beecham. 12" record, V-12-1093, \$1.31. (Also 7" V-49-0841, \$1.00).

Donaudy: O del mio amato ben & Respighi: Notte. Gabriella Gatti (soprano in Italian) & Gerald Moore (piano). 12" import, G-DB21045, \$1.85.

Dowland: Fine Knacks for Ladies & In Darkness Let Me Dwell. Alfred Deller (counter-tenor) & Desmond Dupre (guitar). 12" import, G-C3951, \$1.57.

Egk: The Magic Violin — Overture. German Philharmonic Orchestra of Prague conducted by Joseph Keilberth. 12" record, CT-8-86012, \$1.31.

Giordano: Fedora — Rigida è assai la sera (Recit) & O grandi occhi lucenti di fedel (Aria) & Ponchielli: La Gioconda — Stella del marinai Ebe Stignani (mezzo-soprano in Italian) & Milan Symphony Orchestra conducted by Argeo Quadri. 12" import, C-LX1253, \$1.85.

Glinka: Valse-Fantasia. Philharmonia Orchestra conducted by Nicolai Malko. 12" import, G-C3949, \$1.57.

Godard: Jocelyn — Berceuse (Angels guard thee) & Tosti: L'alba separa dalla luce l'ombra. Jussi Björling (tenor in English & Italian) & Stockholm Concert Association Orchestra conducted by Nils Grevillius. 10" import, G-DA1931, \$1.31.

Grieg: En Drøm, Op. 48, No. 6; Tak for dit Rad, Op. 21, No. 4; Den Sarede, Op. 33, Vol. 1, No. 3. Kirsten Flagstad (soprano in Norwegian) & Philharmonia Orchestra conducted by Warwick Braithwaite. 12" import, G-DB21020, \$1.85.

Handel: Judas Maccabaeus — My arms! against this Gorgias will I go (Recit) & Sound an Alarm (Aria) & Samson — Why does the God of Israel Sleep. Webster Booth (tenor) & Orchestra conducted by Stanford Robinson. 12" import, G-C3933, \$1.57.

Handel: Messiah — I know that my Redeemer liveth. Boy Soprano of the Vienna Boys' Choir (in German) with Louis Dité (organ). 10" record, CT-7-80167, \$1.05.

Lehar: Merry Widow — Vilja & Rubinstein: Romance (If you were mine, arr. Provin). Jeanette MacDonald (soprano) with Orchestra conducted by Robert Armbruster. 10" record, \$1.05. (Also 7" 45 RPM: V-49-0773, \$1.00).

Liszt: Polonaise No. 2 in E major. Moura Lypany (piano). 12" import, G-C3950, \$1.57.

Mendelssohn: Sonata in A major, Op. 65, No. 3 — 1st Mvt., Con molto maestoso. Jeanne Demessieux (organ of St. Mark's Church, N. Audley St., London). 12" import, LON-T5454, \$2.10.

Milhaud: Scaramouche, Pierre Luboshutz & Genia Nemenoff (duo-pianos). 12" record, V-12-1091, \$1.31. (Also 7" V-49-0839, \$1.00).

Mozart: Don Giovanni — No. 11, Dalla sua pace & No. 22, Il mio tesoro. Walther Ludwig (tenor in Italian) & Vienna State Opera Orchestra conducted by Felix Prohaska. 12" import, C-LX1260, \$1.85.

Mozart: Le Nozze di Figaro — No. 10, Porgi amor & Massenet: Manon — Adieu, notre petite table. Victoria de Los Angeles (soprano in Italian & French) & Orchestra conducted by Walter Susskind. 12" import, G-DB6994, \$1.85.

Mozart: Die Zauberflöte — No. 3, Dies Bildnis ist bezaubernd schön & Die Entführung aus dem Serail — No. 4, Constanze, dich wiederzusehen (Recita) & O wie ängstlich (Aria). Peter Anders (tenor in German) & German Opera House Orchestra conducted by Hans Schmidt-Isserstedt. 12" record, CT-8-86009, \$1.31.

Mozart: Die Entführung aus dem Serail — No. 10, Welcher Kummer (Recit) & Traurigkeit ward mir zum Lose (Aria). Elisabeth Schwarzkopf (soprano in German) & Vienna Philharmonic Orchestra conducted by Joseph Krips. 12" import, C-LX 1249, \$1.85.

Mozart: Die Entführung aus dem Serail — No. 11, Marten aller Arten. Erna Berger (soprano in German) & Philharmonia Orchestra conducted by Josef Krips. 12" record, V-12-1095, \$1.31. (Also 7" V-49-0931, \$1.00).

Mozart: Symphony No. 32 in G major, K. 318. Berlin Philharmonic Orchestra conducted by Hans von Benda. 12" record, CT-8-86007, \$1.31.

Nielsen: Two Fantasies — Romance & Humoresque, Op. 2, Nos. 1 & 2. Waldemar Wolsing (oboe) & Herman D. Koppel (piano). 10" import, C-LDI, \$1.31.

Ravel: Vocalise (Pièce en forme de Habanera) & David: La Perle du Brésil — Charmant oiseau. Blanche Thebom (mezzo-soprano in French) & William Hughes (piano). 10" record, V-10-1525, \$1.05.

Respighi: E se un giorno tornasse & Stornellatrice. Victoria de Los Angeles (soprano in Italian) with Ivor Newton & Gerald Moore (pianos). 10" import, G-DA1930, \$1.31.

Satie: Gymnopédies No. 1 & No. 2 (arr. Debussy). Boston Symphony Orchestra conducted by Serge Koussevitzky. 12" record, V-12-1060, \$1.31. (Also 7" 45 RPM: V-49-0771, \$1.00).

Schubert: Deutsch Tänze und Ecosaisien, Op. 33. Symphony Orchestra conducted by Leopold Stokowski. 10" record, V-10-1519, \$1.05.

Schubert: Prometheus & Der Erlkönig, Op. 1. Bernhard Sönnestedt (baritone in German) & Gerald Moore (piano). 12" import, G-C3925, \$1.57.

Schubert: Wanderers Nachtlied, Op. 4, No. 3; Wanderers Nachtlied, Op. 96, No. 3; Am Bach im Frühling, Op. 109, No. 1. Hans Hotter (baritone in German) & Gerald Moore (piano). 12" import, C-LX1261, \$1.85.

Schubert: Impromptu in F minor, Op. 142, No. 1. Albert Ferber (piano). 12" import, LON-T5466, \$2.10.

Shostakovich: Lady Macbeth of Mtsensk — Burying the Corpse in the Cellar, The Ghost Disappears & The Drunks at the Wedding. Janssen Symphony Orchestra conducted by Werner Janssen. 12" record, CC-8-86010, \$1.31.

Sibelius: Finlandia, Op. 26, No. 7. Boston "Pops" Orchestra conducted by Arthur Fiedler. 12" record, V-12-1049, \$1.31. (Also 7" 45 RPM: V-49-0698, \$1.00).

Sibelius: Finlandia, Op. 26, No. 7. Göteborg Symphony Orchestra conducted by Sixten Eckberg. 12" record, CT-8-86000, \$1.31.

Strauss: Emperor Waltz, Op. 437. National Symphony Orchestra conducted by Walter Goehr. 12" import, LON-T5474, \$2.10.

Strauss: Frühlingsstimmen, Op. 410 (arr. Atzler). Erna Berger (soprano in German) with Philharmonia Orchestra conducted by Walter Susskind. 12" import, G-DB6954, \$1.85.

Strauss: Morgenblätter, Op. 279 — Waltz, Vienna Philharmonic Orchestra conducted by Karl Böhm. 12" import, G-C3938, \$1.57.

Strauss: Rosen aus dem Süden, Op. 388. Vienna Philharmonic Orchestra conducted by Karl Böhm. 12" import, G-C3919, \$1.57.

Strauss: Eine Nacht in Venedig — Ach, wie so herrlich (Lagunen Walzer) & Der Zigeunerbaron — Ja, das Schreiben und das Lesen. Erich Kunz (baritone in German) & Wiener Volksoper Orchestra conducted by Anton Paulik. 10" import, \$1.31.

Stravinsky: Russian Maiden's Song & Wieniawsky: Mazurka in D major, Op. 19. Nathan Milstein (violin) & Arthur Balsam (piano). 12" record, V-12-1017, \$1.31. (Also 7" 45 RPM: V-49-0614, \$1.00).

Torrobá: Arada and Danza (arr. Segovia) & Turina: Fandanguillo. Andrés Segovia (guitar). 12" import, C-LX1248, \$1.85.

Turina: Farruca (from "Triptico") & Valverde: Clavelitos. Victoria de Los Angeles (soprano in Spanish) & Gerald Moore (piano). 10" import, G-DA1926, \$1.31.

Verdi: Don Carlos — Ella giammai m'amo (Recit.) & Dormiro sol nel manto mio regal (Aria). Boris Christoff (bass in Italian) & Philharmonia Orchestra. 12" import, G-DB21007, \$1.85.

Verdi: Joan of Arc — Overture, Philharmonia Orchestra conducted by Igor Markevitch. 12" import, G-C3965, \$1.57.

Verdi: La Forza del Destino — Son giuntal grazie, O Dio! (Recit.) & Madra, pietosa Vergine (Aria). Joan Hammond (soprano in Italian) with Choir of Royal Opera House & Philharmonia Orchestra conducted by Walter Susskind. 12" import, G-DB21019, \$1.85.

Wagner: Die Meistersinger von Nürnberg — Da zu dir der Heiland kam (Church Scene, Act. 1) & Silentium! . . . Wach' auf! (Act 3). Vienna State Opera Chorus & Vienna Philharmonic Orchestra conducted by Herbert von Karajan. 12" import, C-LX1258, \$1.85.

Wagner: Die Meistersinger von Nürnberg—Overture & Dance of the Apprentices. Vienna Philharmonic Orchestra conducted by Wilhelm Furtwängler. Two 12" imports, G-DB6942/3, \$3.70.

Weber: Preciosa Overture. Turin Symphony Orchestra conducted by Mario Rossi. 12" import, LON-T5344, \$2.10.

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